

# THE AMERICAN GO JOURNAL

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## ADVANCED STRATEGY

By Kaku Takagawa

(Honinbo Shukaku)

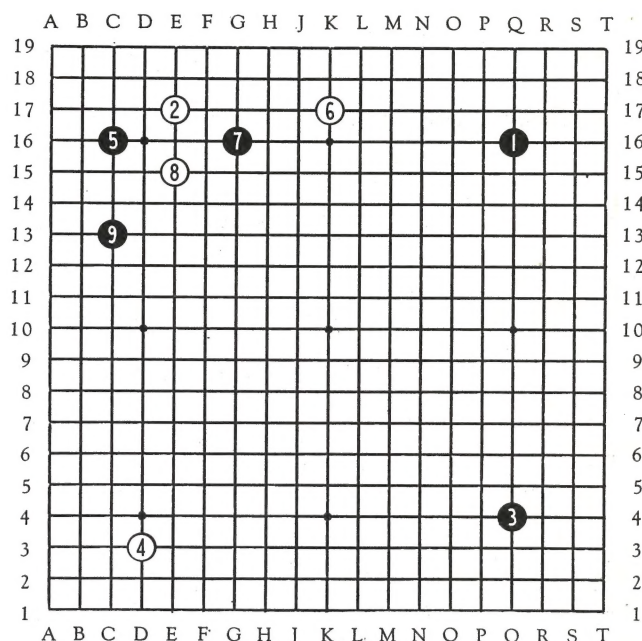
(THIS STUDY OF ADVANCED STRATEGY begins a new series of translations from a major work of Takagawa, present Honinbo of Japan. It is presented through the courtesy of Roger Newlander, who is preparing a series of books called "The Grand Strategy Game of Go", a collection from the writings of Japanese professional players. This article is from Volume 6 of that series.)

Takagawa originally planned a book on the principles of "good form", or what the Japanese call *katschi*. But as often happens with master players, his deeper analysis of individual situations produced a horde of exceptions which threatened to overwhelm the general rules. He then rewrote his book, illustrating the ideas of *katschi* by penetrating studies of his own games. Here the readers have an unusual opportunity to follow the inward workings of a master's mind as he plays.)

### Game 1: A delayed "kakari"

Takagawa played Black in this game, and as usual played 1 and 3 on the corner stars. The play through 6 is standard.

Now for an explanation of why Black played 7 contrary to the principles of *fuseki*, which state that the order of placement is: first, occupation of the corners, and then either defense or attack in the corners. Note that there are more White stones on the left half of the board than Black, and consequently White is stronger in this area. Another point which should be considered is that W has occupied a high point in the upper left hand corner, while B has a low kakari in this area. As a result



A. 1-9

of this B is apt to suffer in the local fighting in the corner.

If B seeks to avoid the above problem by playing 7 D15, then W will naturally make a corner closure in the lower left with 8 C6. While this line may not be to Black's disadvantage it is a rather passive variation.

Another line that B may consider is shown in Diagram 1. After 8 and 10, W has sente to play at 12, which may also be played at C8.

Instead of Diagram 1, W may make a high pincer play at 8, Diagram 2. The variation 10 G4, 11 C13 may also be played. In either case, a wide range of action may be expected, as White's plan will be to play against one of the corners on the right side. Note that a W attack against one Black corner should not be made in the direction of a W extension, but rather from the other side. W may also choose some other line of play. Because of the above possibilities, B played 7 and 9 of Diagram 1.

Returning to that Diagram: 7 urges that W answer 8. B's maneuver fixes the formation in the upper left corner,

(Continued on Page 30)

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## SACRIFICE STONE TACTICS Part II

By Kensaku Segoe, 9th Dan

Translated by Tokuzo Ikeda

### Basic Position 7 (Diagram 7-A)

○1 and ○3 enable W to secure a base and still retain sente for the play at ○11. B has played a standard joseki, but in doing so has displayed poor judgment in the overall strategic picture. Where is the correct point for ●4?

○1 of Diagram 7-B shows a common strategic plan which prevents B from attacking at C12. This play gives B the chance to strengthen the corner with ●2, and restricts the W stone at F3 to a very limited sphere. W's only reply is at E3. It should be quite clear that Diagram 7-A is far better for White.

○1 and ○3 of Diagram 7-C show another line which considers the local situation and neglects overall strategy. If White answers ●4 with a play at a, Black may play at b, developing his sphere of influence on the left side.

In Diagram 7-D Black plays ●10 at C11 instead of the C5 play of Diagram 7-A. This move, departing from the local situation halfway through a joseki, should not be too advanced an idea for the beginner. This variation is far better for B than Diagram 7-A, in spite of the loss of three stones in the corner. Consider Black's outside influence, which will dominate the entire board.

W should not expect that ○1 and ○3 of Diagram 7-A will always end up with B in gote. B can take sente by playing as

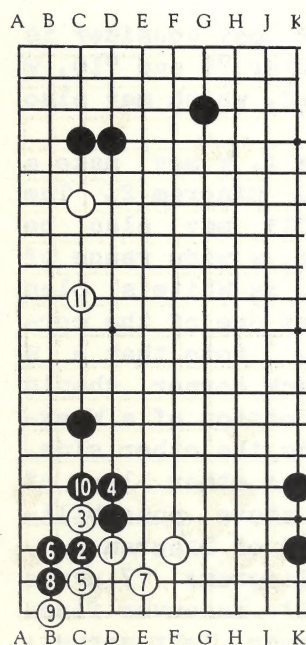


Diagram 7-A

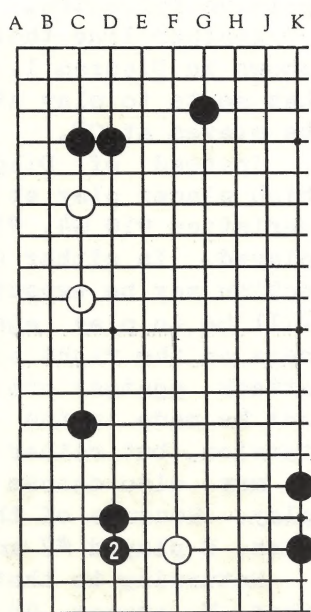


Diagram 7-B

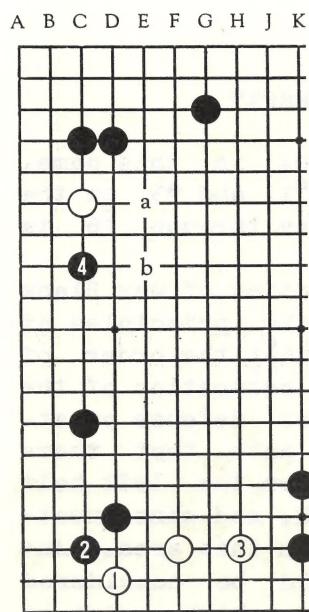


Diagram 7-C

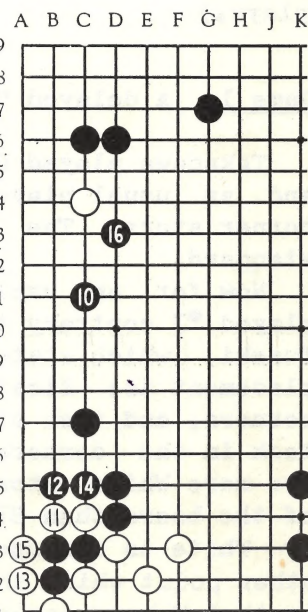


Diagram 7-D

shown in Diagram 7-E. The two stones in the corner are sacrificed so that B may attack the W stone on C14. B's stones are used more efficiently in this maneuver than in the previous diagram.

B may also play 18 C5, as in Diagram 7-F. This allows W to play 19 without answering in the corner, but at the expense of a number of stones. Although this is better than Diagram 7-A, it is still unsatisfactory for B, since W has been able to play on both the left and lower sides.

9 B5 of Diagram 7-G is played instead of 9 E2 of 7-E. Connecting with the W stone on F3 is not a profitable play when compared with 9 etc. of this Diagram. In this variation, 12 through 20 press the W stones along the side. Following this W may play at a, B at b, W at c, and B at d, which continues to press White.

It should be noted that the final position shown in Diagram 7-A is not of necessity very disadvantageous for Black. Since each W stone has been worked to its maximum efficiency, there must be a weak spot for B to attack. The weak point is shown in Diagram 7-H, 12. W lives and B builds a strong position. (Translator's note: The above may sound somewhat elusive. The author expresses the opinion, based on his experience, that such an efficiently worked group of stones is "thin" and there must be a weak spot.)

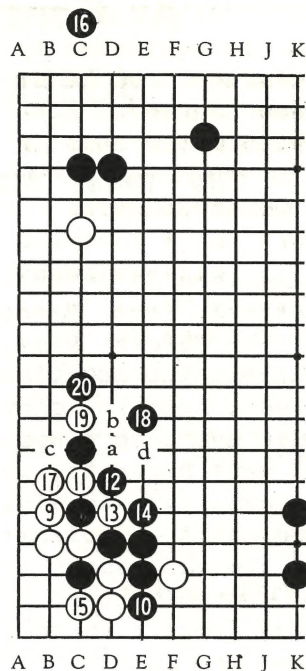


Diagram 7-G

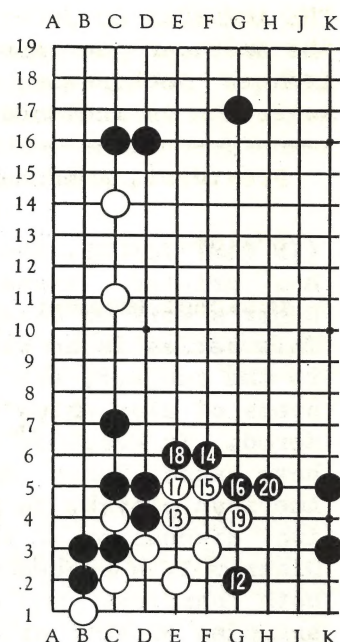


Diagram 7-H

In Diagram 7-I 14 expects 15. W escapes, with the result that this is not good for B. 21 is the key answer to 20. If B now plays B4 the continuation will be 23 D6, 24 E7, 25 C6, and B loses in the corner. If 22 E7, White replies 23 B4.

13 and 15 of Diagram 7-J would appear to be good plays, but 16 throws W into a poor position.

(To be continued in future issues.)

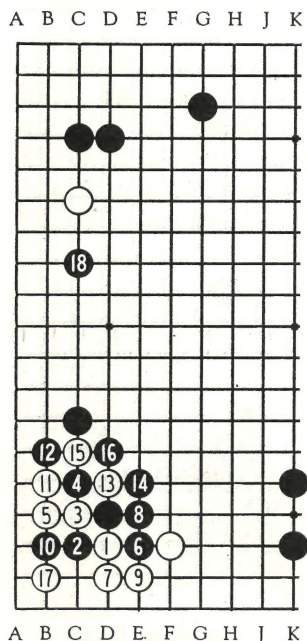


Diagram 7-E

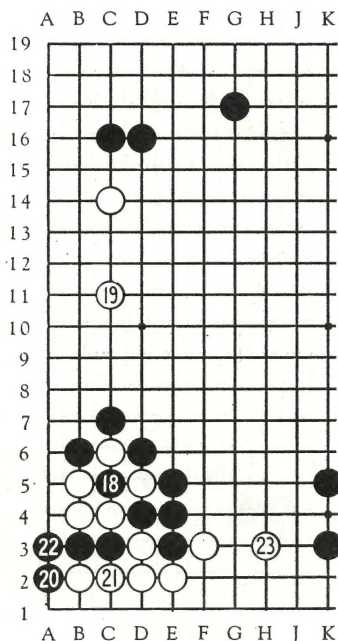


Diagram 7-F

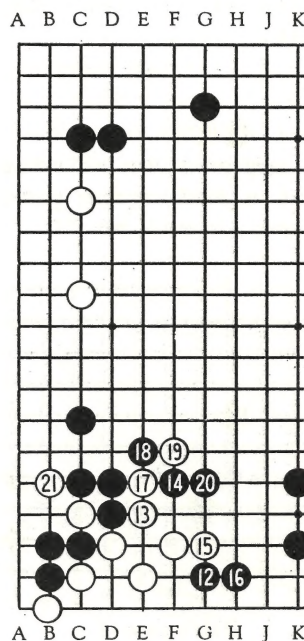


Diagram 7-I

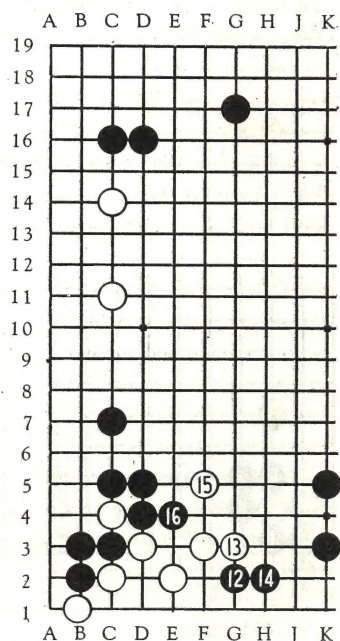


Diagram 7-J

# A Contribution to JOSEKI STUDY

By Takao Matsuda, 5th Dan

(IN PAST ISSUES, the American Go Journal has printed translations from Bruno R  ger's work on Joseki, or Corner Play. This series is an excellent introduction to the subject, but there remain many areas of play which have not been considered. In response to many requests, we have asked Takao Matsuda, our leading American player, to present the following discussion of the Joseki shown in Diagram 1, a sequence commonly used in both handicap and even games. Further articles of this nature are planned for the future.)

Diagram 1

●2 is a positional reply to ○1, allowing Black to adopt an aggressive style of play. This opening is very popular in master games, where Black will frequently play at one or more handicap points. ●2 is played with the intention of expanding into the center of the board, and it is particularly important to consider the whole board on this play, rather than to focus on the local situation.

●4 completes an ideal position for Black. If White invades at ○5, then ●6, ●8, and ●10 are correct.

Diagram 2

○3 is White's most aggressive attack. ●4 should be played at either a or b to follow up the aggressive intent of ●2.

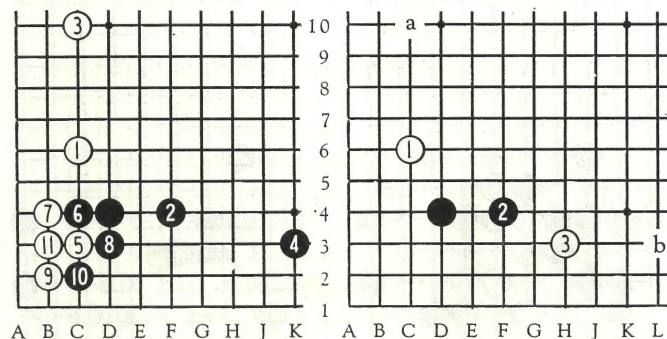


Diagram 1

Diagram 2

Diagram 3

●4 and ●6 represent an about-face from Black's aggressive play at ●2, and should not be played here. (The reader should still realize that there are positions where the combination of ●2 and ●4 is considered good play).

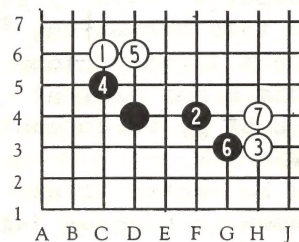


Diagram 3

Diagram 4

The first possibility for Black mentioned in Diagram 2 is ●4 C10, used to maintain balance with the stone in the upper left corner. ○5 and ○7 are played to secure White's group. ●8 is very important as this safeguards the corner

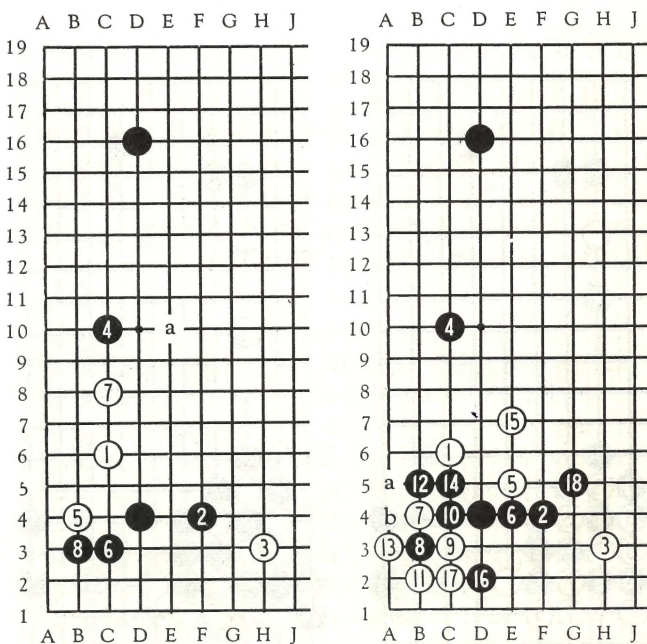


Diagram 4

Diagram 4-A

for Black. It also indirectly restricts White's attack against the upper left corner, because a Black play at a must be answered by the 01 05 07 group.

Diagram 4-A

05 and 07 are often played. 08 is good strong play after the exchange of 05 and 06. It would be weak play for Black to play 08 at the point of 09, since after 018, a Black play at a forces White to answer at b, and the White armies on both sides are subject to severe attack.

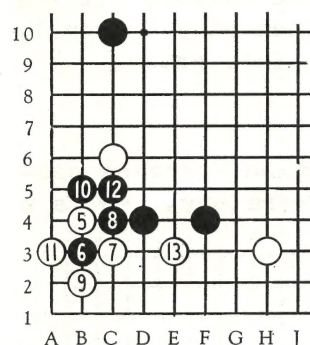


Diagram 4-B

Diagram 4-B

Here White has played directly at B4 without playing E5 first. Since White has the play at 013, he obtains the best of the exchange, and it appears that Black should have played 06 at C3.

Diagram 4-C

If White plays 05 C4, then 06 C3, 07 B3. Black should not make the mistake of playing 08 D3, for White answers 09 B5 with a very good position. Instead, Black should make the unflinching reply 08 C5, and follow up as shown.

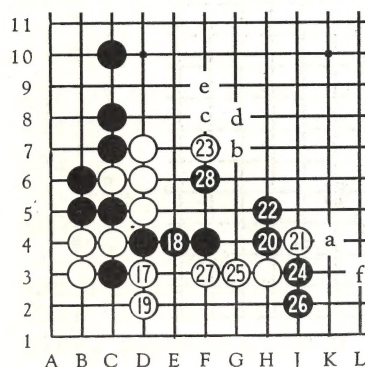


Diagram 4-D

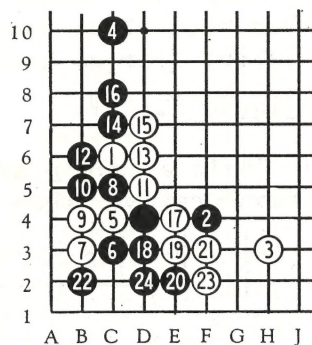


Diagram 4-E

Diagram 4-E

Diagram 4-D

017 and 019 are fierce plays. After 028 play might continue, 0a, 0b, 0c, 0d, 0e, and 0f. While White can still continue the fight in this area, his overall position lacks solidity.

Diagram 4-E

08 B2, a third possibility, is a strong line of play, for White has no really good counter-attack and 09 is about the only play.

Diagram 5-A

Returning to the other choice given in Diagram 2, 04 L3 shown here serves a double purpose, in attacking 03 and extending from the lower right corner. 09 prepares for a White play at a. 010 not only defends against a White play at a,

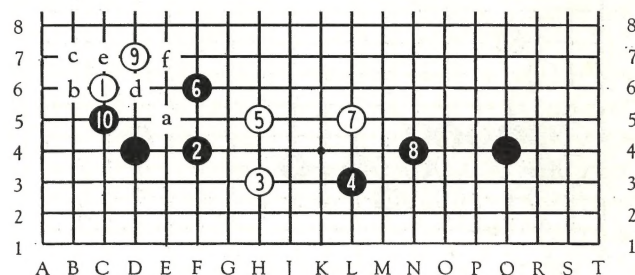


Diagram 5-A

but also defends the corner. Later, the sequence 0b, 0c, 0d, 0e, 0f may be used to solidify Black's position in the corner.

Diagram 5-B

01 and 05, following Diagram 5-A, are not sound. White suffers a complete loss after 030.

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025 fills

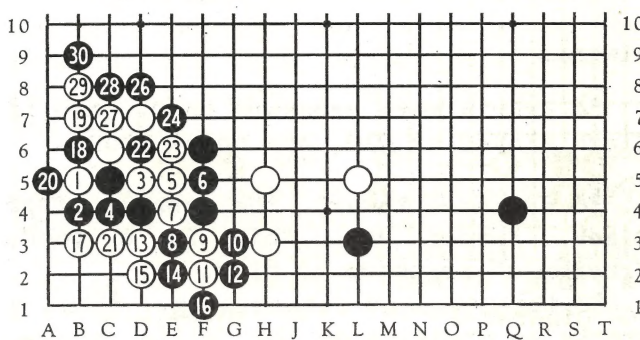


Diagram 5-B

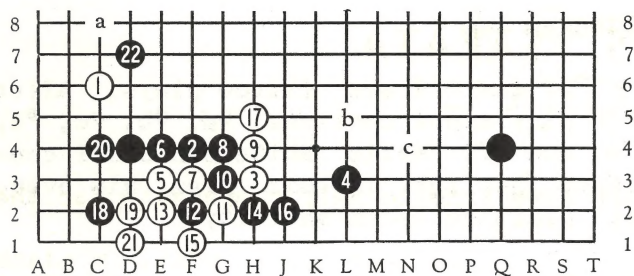


Diagram 5-C

Diagram 5-C

●5 is often played. ●8 is important, a "must", form-wise. ●12 is the proper point to sacrifice a stone, thereby cutting the White armies with ●14 and ●16. ●19 and ●21 are painful, but forced. ●22 gives White no breather.

If White now answers at a, then Black should play at b. Or, if White answers at b, then Black should play at c. Black is considerably ahead in this corner.

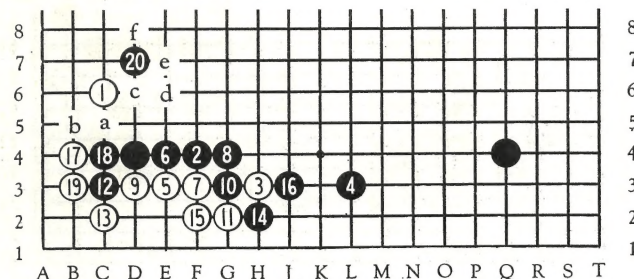


Diagram 5-D

Diagram 5-D

●9 may be played instead of ●9 H4 in the previous diagram. ●12 is the strong play called for in this situation, making the ●14, ●16 cut possible.

●17 is a key play connecting the two white armies. If this is played at ●19, then ●17, ●18, ●a, ●b, and ko.

●20 is the spot to play. (If ●c, ●d, ●e, ●f, and Black is vulnerable.)

If White cuts at ●18 instead of ●13, ●a, ●17, ●b, ●19, ●14, ●15, ●16, and B is better.

Diagram 6

●4 exerts more pressure on ●1 than if Black played at C10, one point above.

●6 advances toward the center after Black forces ●5; this is a good, "rhythmic" sequence of play.

●8 threatens at attack at a. ●8 at b exerts no pressure on the White group.

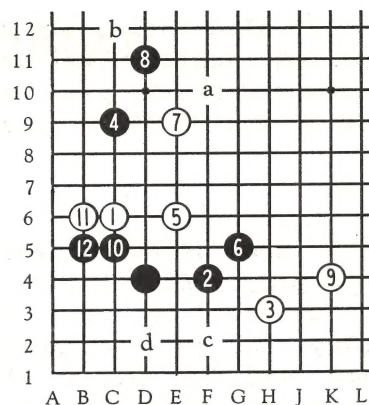


Diagram 6

●10 and ●12 secure the corner. If ●c, then ●d. Black can then play strongly without fear of losing this group.

Diagram 7-A

●4 is a calm play which stresses position rather than territory. ●6 is a

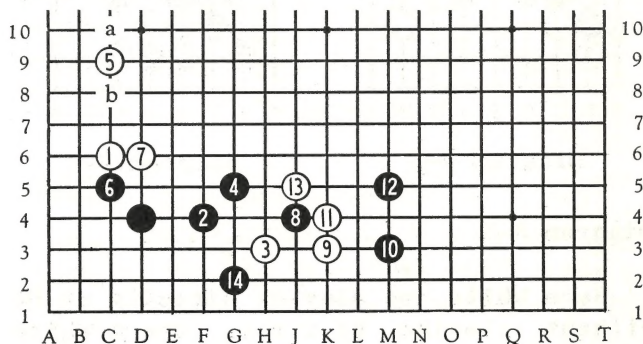


Diagram 7-A

good answer to ●5. After ●7, Black derives satisfaction from the fact that ●5 could have been one stone higher. But if White played ●5 at a, then Black invades with ●6 at b.

●14 safeguards the corner.

Diagram 7-B

If ●5, then Black defends the corner with ●6 and attacks with ●8.

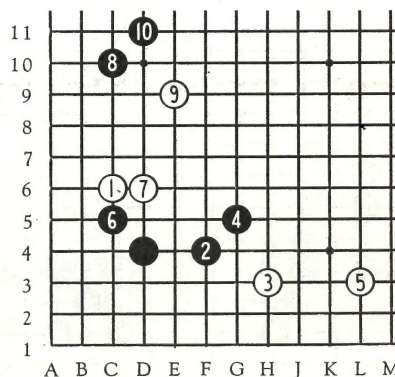


Diagram 7-B

# HASHIMOTO VS. SAKATA

Translated by Koshi Takashima, 2nd Dan

IN THIS GAME between S. Hashimoto, 8th Dan, who played White, and E. Sakata, 9th Dan, White had a "komi" of  $4\frac{1}{2}$  points added to his score. The comments are by Sakata.

Black	White	Black	White
1 C4	2 D16	19 O17	20 P15
3 R4	4 Q16	21 L17	22 R12
5 E4	6 P4	23 Q12	24 R13
7 P5	8 O5	25 Q14	26 Q13
9 P6	10 N4	27 P14	28 P13
11 Q4	12 P3	29 O14	30 N16
13 R14	14 R10	31 N17	32 P17
15 R7	16 R16	33 S15	34 N12
17 Q11	18 J3		

02-04. Nowadays B frequently chooses this opening, but W seldom does.

09. Usually, played at Q5. This is good, however, because if 0Q4, then play of either Diagrams 1 or 2 results, and both are good for Black.

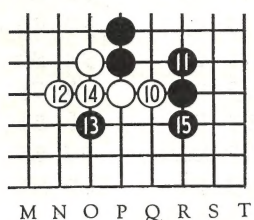


Diagram 1

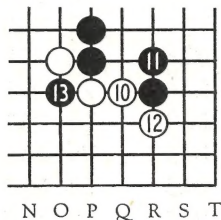


Diagram 2

010-012. Because of the lines indicated in Diagrams 1 and 2, these are good plays.

013. This should be played at J3.

016. Usually this would be played at N17 or O16. Here the plan is to protect the corner while at the same time attacking 013.

018. Good play. Consider the difference if Black plays here.

019. This should be played at R11, and W would answer at either N17 or O16. This would be a rather slow style of play, however, and B adopted a more ag-

gressive line to help compensate for the  $4\frac{1}{2}$  points.

020. Slow but good play. W plans next to play at either L17 or R12. If instead 020 Q14, then 021 R13, and B has been strengthened.

021. Important. If B plays at R11, then W should answer at L17.

025. A safe line of play is at Q13, but then W makes the connection shown in Diagram 3. Q14 was chosen as more aggressive.

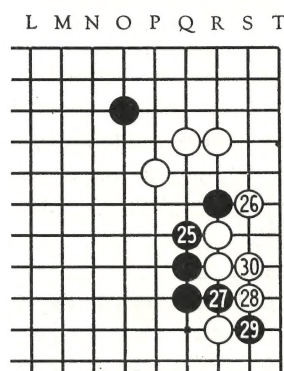


Diagram 3

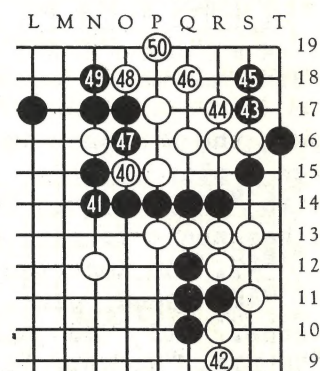


Diagram 4

026. The only play.

034. Poor. W must play at Q10.

Black	White	Black	White
35 R11	36 S11	47 L13	48 L11
37 Q10	38 S13	49 C11	50 C6
39 N15	40 S16	51 G3	52 C14
41 T16	42 T17	53 E11	54 E9
43 T15	44 S18	55 F17	56 G11
45 S10	46 C9	57 F10	58 D12

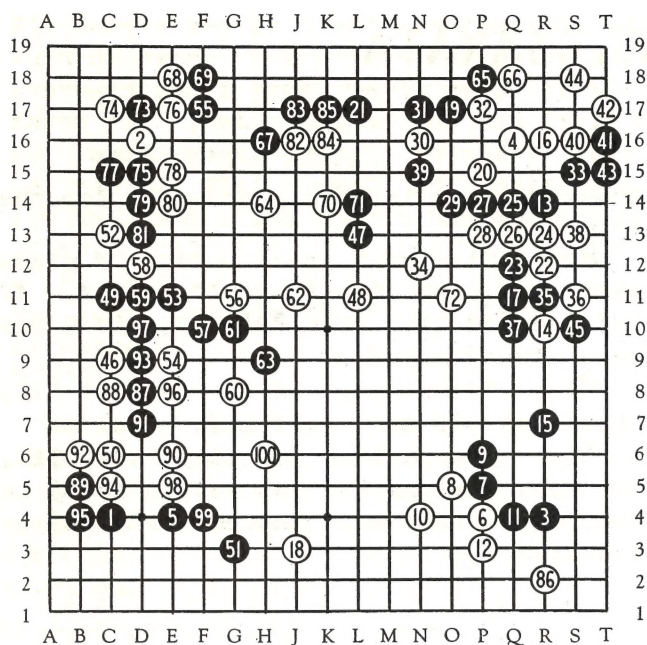
038. If 038 R9, 039 S10; or if 038 S10, 039 Q9, and W can try the cut at O13.

039. Played to close the W stones in the corner.

040. W must safeguard this corner. W may also consider the variation of Diagram 4, but this strengthens B on the outside and allows W only two points in the corner.

045. B now has time to make this play, and it looks as if the local position will be favorable for Black.

046. Oba (a point of maximum potential in the opening); but to play at L12 would be better. 046 L12 would sup-



1 - 100

port the W stones in this area and threaten a play at M16. If B follows this up with 47 P18, then 48 Q18, 49 O16, and W has sente to play at C9.

47. An important play.

48. Good play. 48 M11 would lack force. If 48 L12, then 49 K12, 50 L11, 51 K11, 52 L10, 53 K10, and W does not have a good position. After 48 L11 W need not fear a cut at M11 or M12 because of the W stone at R10. See Diagrams 5 and 6.

49. If B plays this at C14, then W would make a pincer play at C12.

51. While it is important to protect this corner, B should play 51 C14, 52 F17, and then 53 G3. This misplay weakens the Black stone at C11.

55. It is most important to select the correct play at this stage of the game. B has the choice of strengthening

the left side or playing at the big point F17. If B plays to strengthen the side the play would follow Diagram 7. A count of the position after Diagram 7 shows the following: White: upper left side 15, upper right side 10, left side 7-8, lower side 20, total 52-53. Black: right side 20, lower left side 15, upper side 20, total 55. Because of the  $4\frac{1}{2}$  points to be added to White's score, B did not feel that this line was adequate, and therefore 55 F17 is best.

56. If 56 D18, then 57 F15, with the result that Black has more territory than in the main line.

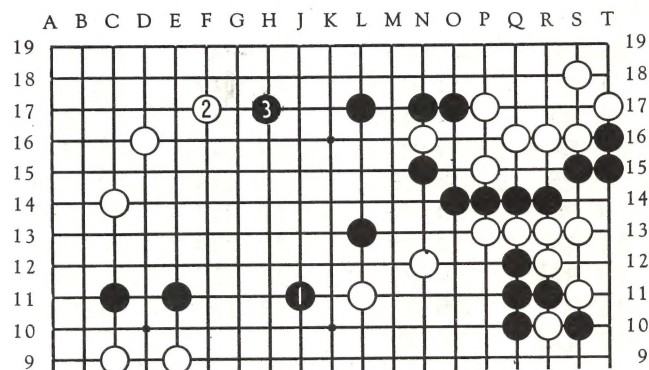


Diagram 7

Black	White	Black	White
59 D11	60 G8	81 D13	82 J16
61 G10	62 J11	83 J17	84 K16
63 H9	64 H14	85 K17	86 R2
65 P18	66 Q18	87 D8	88 C8
67 H16	68 E18	89 B5	90 E6
69 F18	70 K14	91 D7	92 B6
71 L14	72 O11	93 D9	94 C5
73 D17	74 C17	95 B4	96 E8
75 D15	76 E17	97 D10	98 E5
77 C15	78 E15	99 F4	100 H6
79 D14	80 E14		

64. Good play! This threatens to invade the upper side and also to rescue the stone at M16.

67. B would like to play at D18, followed by 68 C17, 69 H16 with a very fine position for B. However, W would answer D18 with 68 M16.

68. Necessary to protect the corner.

69. This looks like a passive play, but it serves to protect Black's territory and threatens a B play at O11 if W does not play there.

70. This is sente. If W plays at O11 instead, then B would play 71 J13, 72 H13, 73 J14, with a gain for B of about 30 points. If this line were fol-

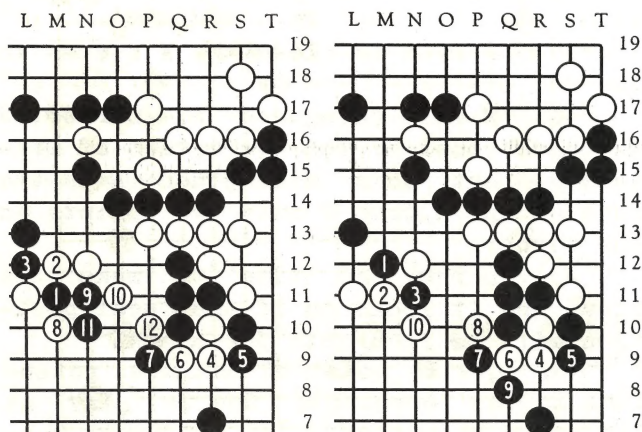


Diagram 5

Diagram 6

lowed W would plan a play at J7 to attack the B stones, and later at M16.

°72. This is a rather passive play, but W wished to secure these stones before attacking the B stones on the side. However, W should play the variation of Diagram 8 to protect the corner, which is worth about 15 points. W loses the six stones on the right side, but gains compensation with the attack starting with °84. In spite of the weakness of the B group on the left side after °84, B still has many fighting chances. For example, F12 is a good play.

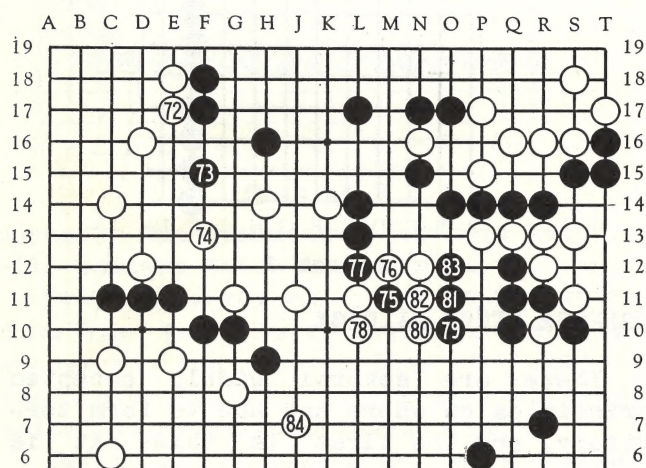


Diagram 8

°73-°75. These are correct plays.

°76. This should have been used to defend the upper left side. The sequence °75-°81 wins the game for Black.

°86. Good play, but W can play at

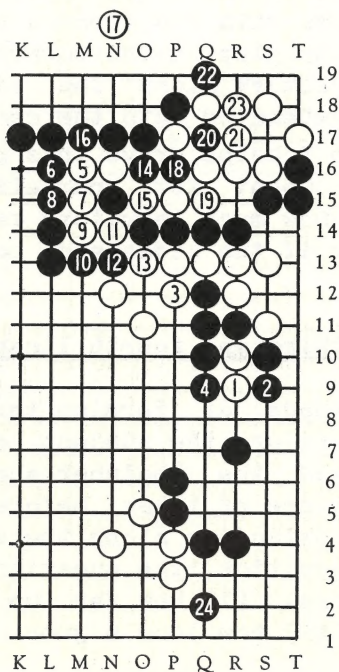


Diagram 9

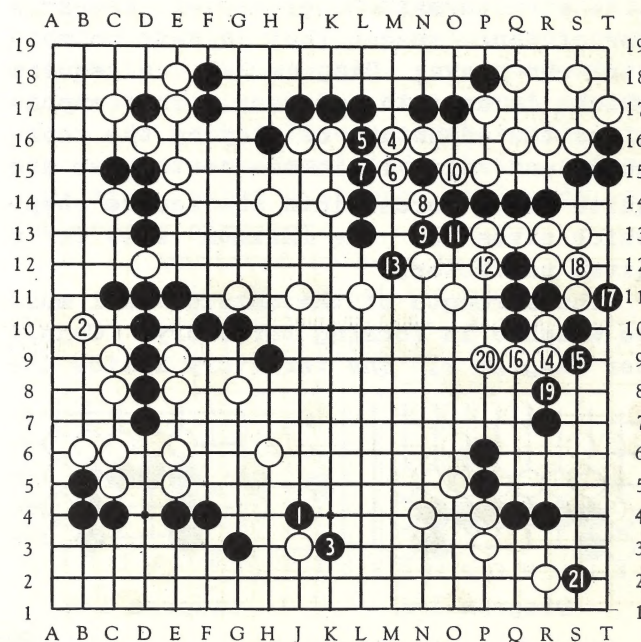
M16 and capture the B stones around R14 by playing the variation shown in Diagram 9. Even after this line, however, B still has the better game. The count is as follows: Black: upper side 15, left side 12, lower left corner 15, right side and corner 25, a total of 67. White: upper left corner 7, left side 7, upper right corner 24, lower side 15, a total of 53. B should win by about ten points after the  $4\frac{1}{2}$  points are added to White's score.

Black	White	Black	White
101 J4	102 B10	111 O13	112 P12
103 K3	104 M16	113 M12	114 R9
105 L16	106 M15	115 S9	116 Q9
107 L15	108 N14	117 T11	118 S12
109 N13	110 O15	119 R8	120 P9
		121 S2	

°103. This play makes the lower left corner worth at least 30 points.

°104. White's last hope, but this does not succeed, as B loses just four stones. If W tries °104 M15, °105 M16, °106 L15, °107 O16, °108 M14; two Black stones are lost, but this is not enough. White has lost too much territory on the left side.

After °121 the count is: Black: upper side 10, left side 5, lower left corner 27, right side 15, total 57. White: upper left corner 7, upper right corner 11, right side 10, left side 4, lower left side 10, total 42. B wins by about 10 points. The game continued after °121 and White eventually resigned.



101 - 121

# RAISING YOUR STRENGTH

## II. Forming Territory

THIS IS THE SECOND article in a series designed to help beginners improve their Go playing. The series on Raising Your Strength does not pretend to be authoritative, nor comprehensive, nor exhaustive, but it is intended as a measure of help where help is most needed. The editors of the Go Journal have based these articles on the agreed principles found in more advanced studies, both published and unpublished, that are available in English translation.

From the experience of players first introduced to Go, it appears that the most difficult point to understand is the general idea of "territory". If a player doesn't grasp this, he soon gives up the game. It is well then to consider, what is territory, and when is it firmly under control?

Territory is an area claimed by one player when his stones surround it so that he can form two eyes, but his opponent cannot. The size of the area, the shape, and the strength of the outside wall must all be considered in deciding if it is safe.

As far as shape is concerned, long narrow areas are better than square box-like structures. Diagram 1-A shows a row of four spaces that is safe no matter who plays; Diagram 1-B, a square which is dead in any case. This emphasizes the advantage of playing the corners and sides: in the center, we are quite often forced into the square shape which gives us the maximum area for a given perimeter.

The strength of the outside wall must be weighed in forming territory. Consider Diagram 2. The territory inside the

Black quadrant is said to belong to Black, for White cannot form two eyes if Black plays correctly. Try it and see.

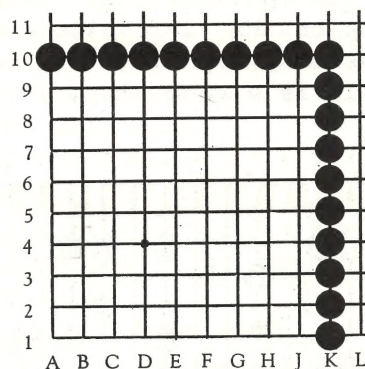


Diagram 2

### Correct order of play

There are several widely accepted principles on where and how to form territory, and the first is this: it is easiest to form territory in the corner; next, along the side, and hardest in the center. This can be seen most easily from the minimum number of stones needed to form two eyes: 6 in the corner, 8 along the side, and 10 in the center. The basic principle of strategy is to play first in the corners--either closing a corner with two stones, or attacking an enemy play in the corner--then to build territory along the sides; and finally extending into the center.

Diagram 3 helps prove this point. Who is ahead? Count for yourself, and you will see how much territory remains in the center if the sides and corners are taken.

### Play the third and fourth lines

The methods of forming territory in the corners are the subject of Joseki studies, and the beginner should gain some knowledge of these before anything else. In extending along the sides from a corner position, the questions to be answered are: (1) how far up from the edge? and (2) how long a jump from the

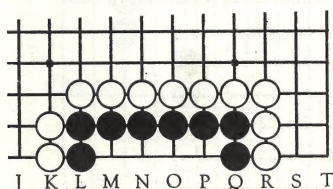


Diagram 1-A

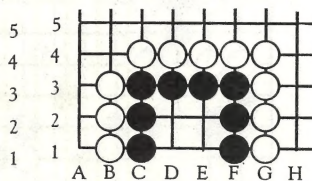


Diagram 1-B

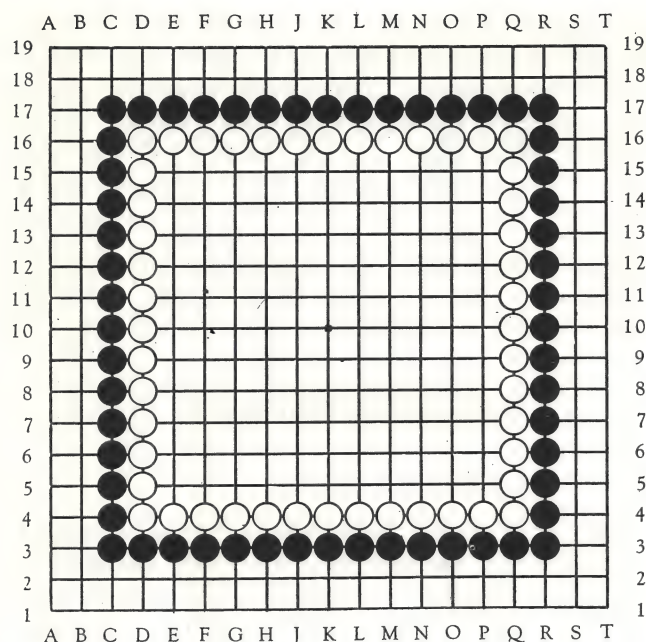


Diagram 3

corner? The remainder of this article will concern these two points.

Primarily, you will play on the third line to form territory, but with some stones on the fourth line to achieve good balance. This is the second basic principle of forming territory.

Before 1930, classical play emphasized the third line quite heavily. The left side of Diagram 4 shows a conservative opening, with four out of five stones on the third line. But in the '30's, a new opening strategy was proposed (Shin Fuseki), shown in its extreme form on the right side of Diagram

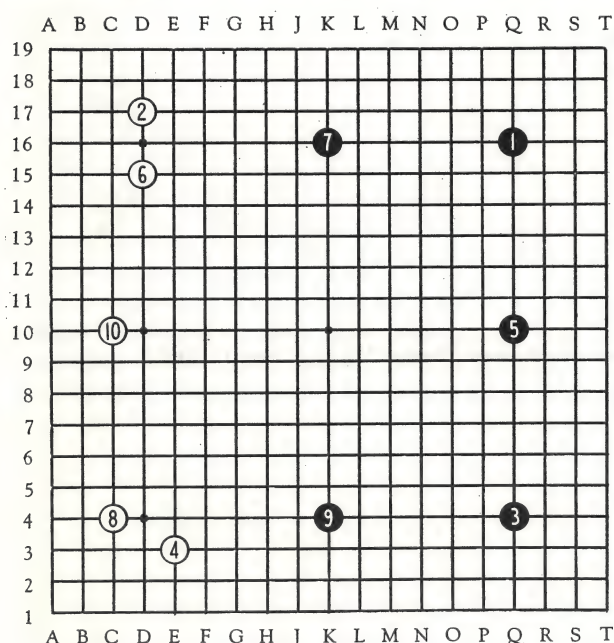


Diagram 4

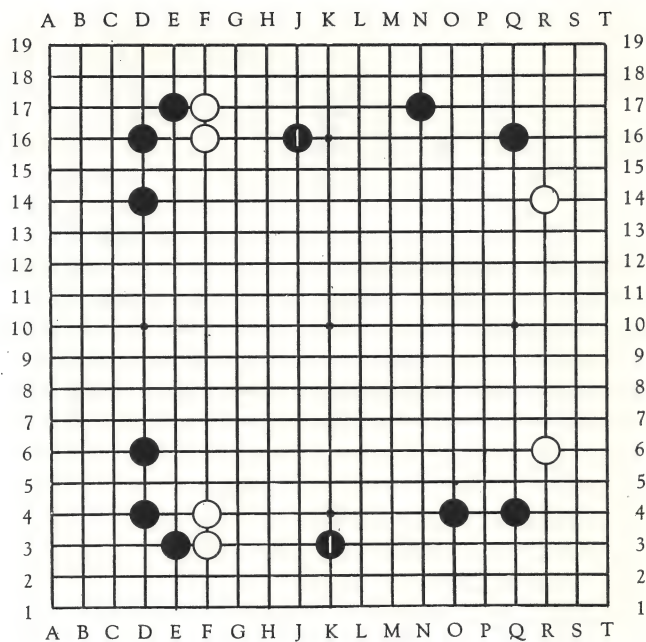


Diagram 5

4. These fourth line plays are designed for center influence, more than immediate territorial gain. Such heavy accent on fourth line play is seldom seen today, but the "new Fuseki" has left its imprint in modern "balanced" play.

Diagram 5 illustrates one application of this search for balance. In the upper half, Black attacks the two white stones with a high play, relative to the low position of his corner stone, N17. But in the lower half, he plays low at K3, to balance the O4, Q4 formation.

After claiming territory on the third line, where next? Diagram 6 shows the formation known as a "box". This is a very strong grip on this quarter of the board; White should try to stop such a formation at any cost, for when he invades at this point, he cannot accomplish too much. Though such formations are seldom seen completed, their potentialities exert a strong influence on developing strategy.

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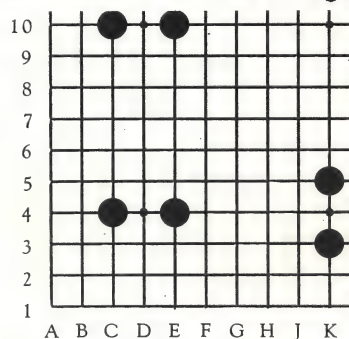


Diagram 6

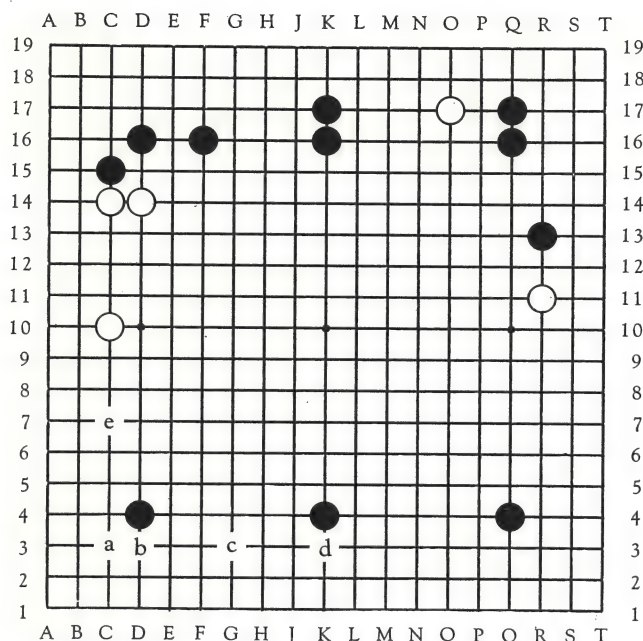


Diagram 7

Returning to Diagram 4, we note that the right hand formation places one stone in each area, where Diagram 6 has two. The former is a rapid style of play, claiming influence over a large area with a few stones, but it takes considerable skill to follow it up profitably. Strangely enough, this is the exact position that Black receives in a large handicap game. How can the weaker player best solidify this position to show a concrete gain?

All stones are on the fourth line. What third line moves will serve this

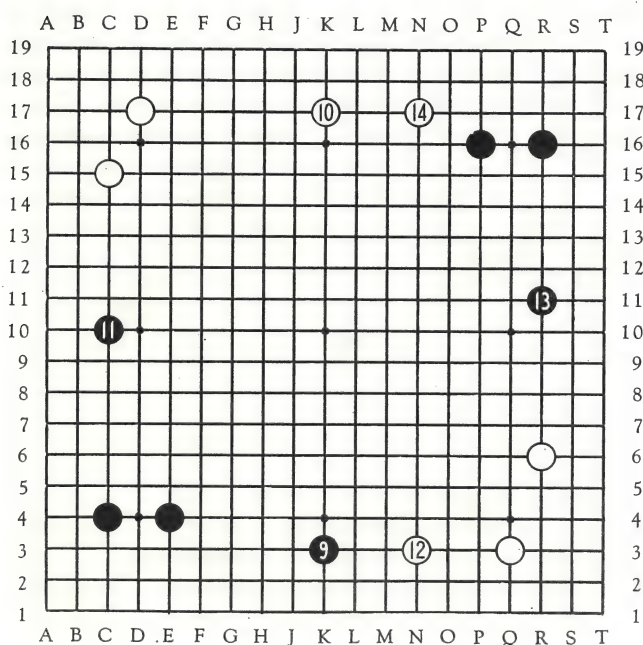


Diagram 8

purpose? Diagram 7, lower half, suggests five points that may be used. Plays at b and e are often used to close the corner, as shown in the upper left (bearing in mind that there is no one play that will secure the corner from a base on the 4-4 point). It is common to see plays at c used to build side territory, but the strong move at d is often ignored by beginners. As shown in the upper half, a play at K17 has influence in both directions: in large handicap games, this move is especially useful.

#### How far to extend

In forming territory, the biggest question to answer is, how far to extend from the corner groups. The widest extension used practically is six spaces. The safe extension from a single stone on the third line is three spaces, forming a connection which cannot be broken. Diagram 8 shows both wide and narrow extensions: moves 11 and 10 are maximum extensions; 9 and 13 are one short of this; 14 and 12 are safe 3-line extensions.

What is the thought behind moves 11 and 10? The opponent can invade directly in the large gaps left. But note that if White plays C7, Black can safely extend with C13; this leaves the pressure on White, between two strong Black groups. White has made a similar move with 14, threatening Black's corner as well. And one reason that Black played 13 at R11, is that he would not have had this optional extension if he had gone to R10.

It is true that the six-space extension can be consolidated with a play at C7. But a higher play at D8 is more common, and even more likely, Black will aim to play E10 and K5, to form the box structure of Diagram 6.

But the beginner is more likely to be interested in knowing how far he can extend without fear of having the connection broken. He wants to know that he can capture an invading stone if he has to.

#### The principle of safe extensions

In most circumstances, one can extend on the third line, three spaces from a single stone, four from double stones, and five spaces from a three-

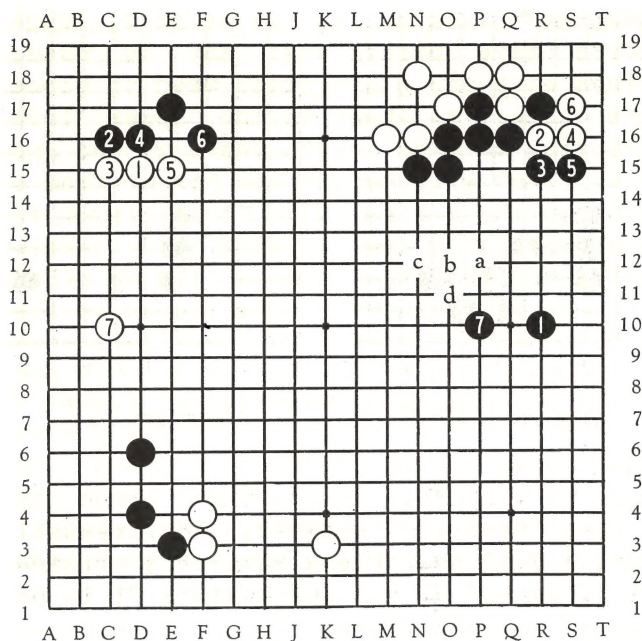


Diagram 9

stone formation. Diagram 9 shows three common situations illustrating this principle. At lower left, White extends four lines from his doubled stone, derived from one of the commonest handicap joseki. At upper left, he extends five lines in a much used even-game joseki. The upper right is a familiar opening where 1 is considered essential to make full use of the strong black wall.

#### Defending one's own

It is all very well to say that a certain extension is normal and safe. . . but what to do when your opponent disregards form and plunges in? A beginner often learns how to make the right move, but not how to defend it; he becomes discouraged and retreats to timid extensions, which are even more certain paths to defeat. Naturally, there is no simple answer to this, but the following discussion suggests an approach.

In Diagram 10, Black has made the normal extension to K3, but White rashly invades with 1. What shall Black do?

First, Black must decide one thing. Will he try to capture, or will he force

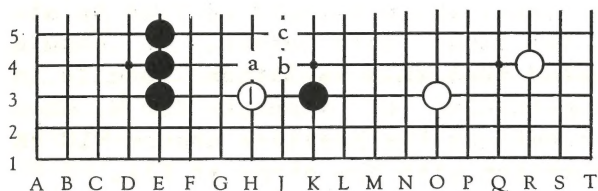


Diagram 10

White out in the center, making another strong wall on the right. In many cases, the latter is more profitable, but here Black must capture. There is no room to expand on the right. Should Black then attack at a, b, or c?

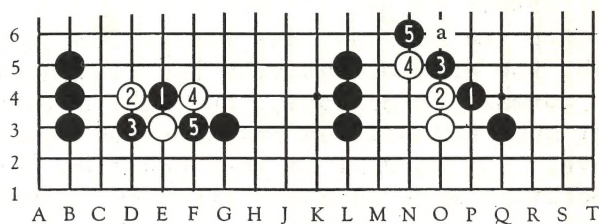


Diagram 10-A

Diagram 10-B

The one move he should not make is a. Diagram 10-A indicates the kind of complexities that White can devise. Instead, Black should play at b, giving White little choice beyond the sequence of Diagram 10-B. 5 is the key move here. Once you have learned this type of capture, it seems simplicity itself, but many a beginner plays timidly at a instead, and White is out. Diagram 10-C shows the correct sequence. 9 captures White, with no opportunity for ko or other argument.

It is good for Black to study such possibilities by himself, so that he is prepared to defend his own territorial claims. But in any case, if he knows that his extension is right, he should play with a certain aggressive confidence against any unorthodox White moves. Diagram 10-D shows the same style of play applied to the next higher analogue, a six-line extension from a column of four. After 12, White can only push in one space on row M, and he has also stranded three stones with no base in a

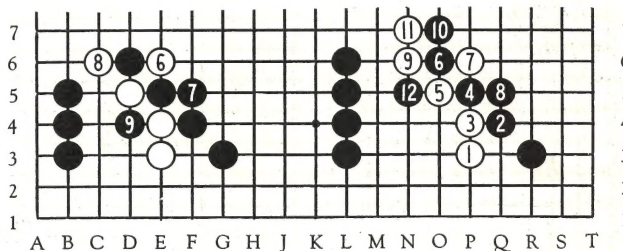


Diagram 10-C

Diagram 10-D

powerful Black formation.

The same attitude will help to defend against more legitimate invasions. 1 of Diagram 10-E is answered by 2 and 4, and now White must find a way to justify the "floating" white stones.

(Continued on Next Page)

As an exercise in this type of defense, we suggest that the reader return to the position shown in the upper right of Diagram 9. After ●7, where can White invade? A play at a should meet an immediate challenge at d. What would be your answer to b?

Once the beginner has become familiar with the possible attacks and defenses of normal extensions, he will seldom meet such unjustified invasions as shown above. But he will be in a position to understand more advanced strategy, which will pose many exceptions to the principles given above. Such an exception is shown in Diagram 11. If White can expand freely upward, Black may choose the smaller extension at c instead of K3. Why? Because ○1 threatens ○a, and to prevent this Black would have to an-

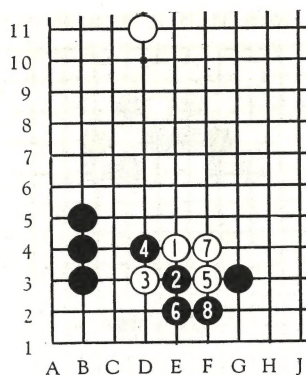


Diagram 10-E

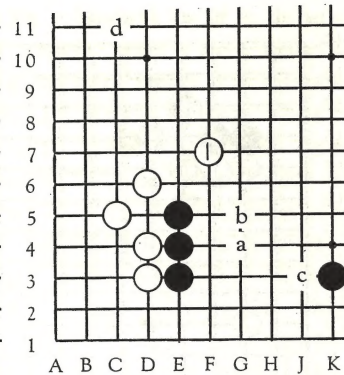


Diagram 11

swer ○1 with ●b. White then takes in a large territory with ○d. To forestall such a sequence, Black makes his original extension at c, and White's ○1 is no longer a sente play.

### ADVANCED STRATEGY

(Continued from Page 17)

restricts W's range of play, and allows B to play an attack against the lower left corner. Next W might try the following variation: ○10 J16, ●11 D17, ○12 E18, ●13 C5. B would sacrifice the stone at ●7 of the main line in order to maintain sente during the fuseki stage of the game.

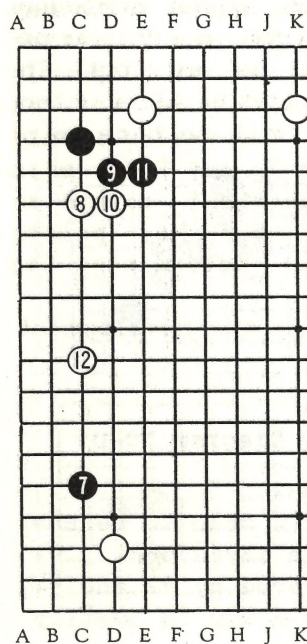


Diagram 1

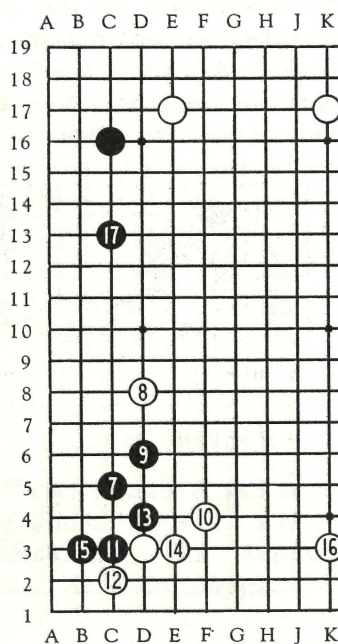
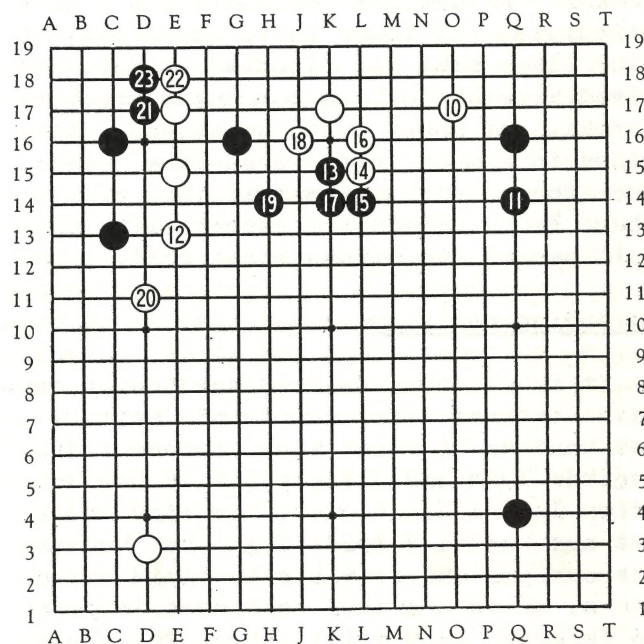


Diagram 2



B. 10-23

Instead of ○8, main variation, White might try the line of Dia. 3. After ●13 W should fill at the point above ○12 and B would then answer at F14. White would then be forced to make one more play in this area, while B would be free to attack the lower left corner. It should be noted that this variation results in a duplication of strength for W, when one considers the position around ○10 in conjunction with the stone at K11.

The above comments also hold for Diagram 4. ●9 may also be played at D15.

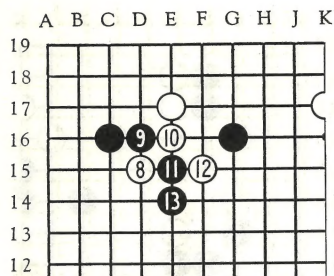


Diagram 3

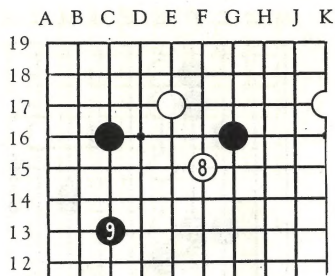


Diagram 4

B should be satisfied with being able to attack the lower left corner, and should not concern himself with trying to save the stone at G16.

The variation shown in Diagram 5 is also feasible, but is not as good for B

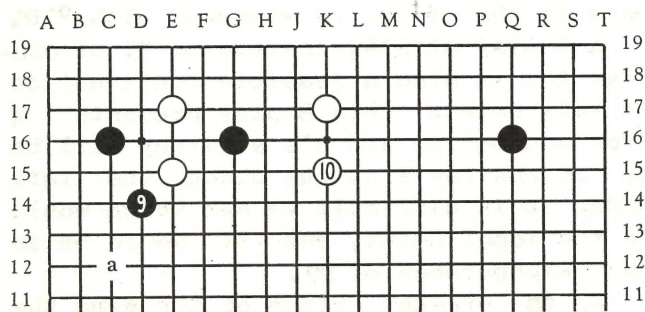


Diagram 5

as the variations given above. B will have difficulty in utilizing his stone at G16 for a later threat because of the powerful play that W can make at E14. Black, of course, should not be too con-

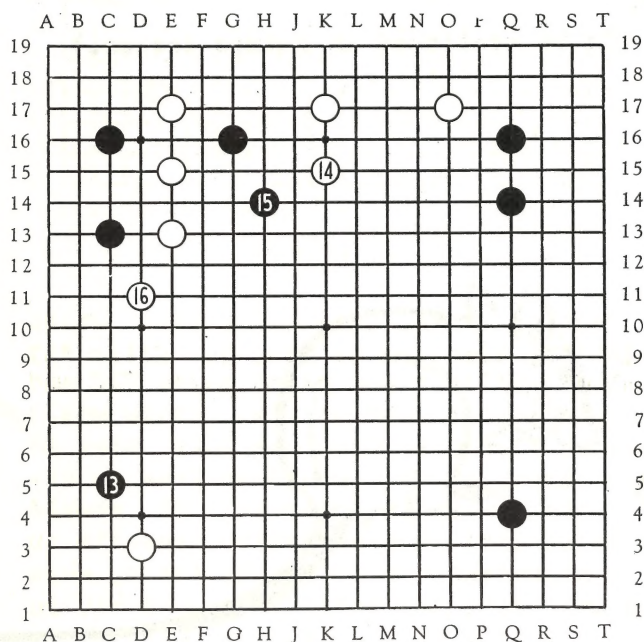


Diagram 6

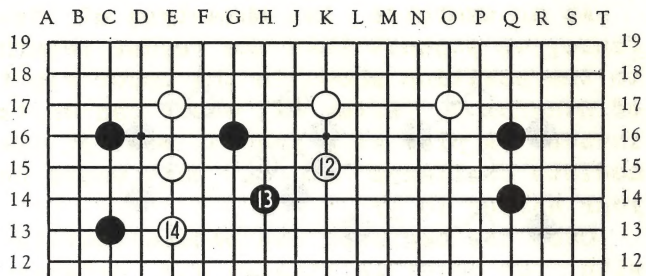


Diagram 7

cerned with this stone, but still W has the threat of the very effective plays at E14 and a. 10, Diagram 5, or the line 10 J16, 11 D17, 12 E18, 13 C5, have an enormous effect over the central area of the board and along the left side as well.

Therefore 9 of the main line is the best play.

10 and 12 are logical plays, particularly when compared with the variation beginning 10 J16, given above. 13 is the most important point at this stage of the game.

Diagram 6 shows the continuation when B tries to attack the lower left corner instead of playing 13 of the main line. 15 is the logical response to 14, to prevent W from developing a large sphere of influence on the upper side. If B now tries to strengthen the upper left corner by D17, E18, D18, W will continue pressure from the center, and as a result B will be constantly on the defensive.

For the reasons given above White may play 12 as shown in Diagram 7. After 14 B may play at H12 or at J13. In either case Black's position is not as solid as in Dia. B. The reader should note that 12, Diagram 7, and 13, main line, are the most important points on the board and play at these key points is most important in determining the course of the game.

It will be noted that the development

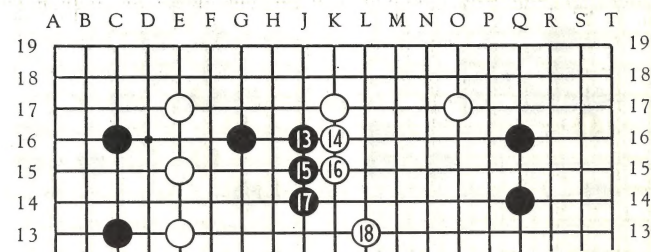


Diagram 8

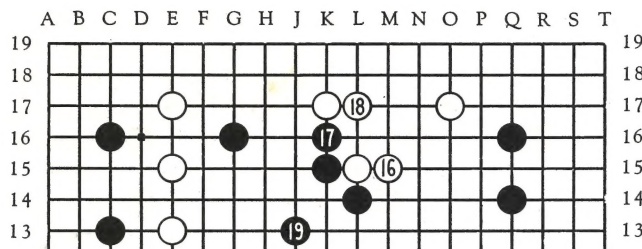


Diagram 9

●13-●18 is the same as a well-known jōseki. Frequently the play follows a certain pattern regardless of the position. (White could answer ●14 M16, but this is too passive.)

B may try ●13 of Diagram 8. After ●18 B may play at J12. Even after this last play B will still be on the defensive.

The variation given in Diagram 9 is not good for W. White's sphere of influence is checked and the B stones not only are not under attack, but have actually gained strength.

●19, main line, strengthens the Black army in this area. This army, in co-ordination with the stones in the upper right and lower right corners, becomes very powerful and makes the course of the game easier to follow.

●20 is also a key point for B. Compare this with the variation: ●20 C6, ●21 D11. A Black play at H16 will now make things most difficult for White.

If ●21 and ●23 are omitted White will play at C18, which not only weakens the B group, but also prevents B from playing the variations shown in Diagrams 10 and 11. In Diagram 10 White will fill either above or below 2 and B may cut at the other point. This position becomes very dangerous for W when B adds a stone to the right of ●4.

Instead of the previous diagram, W plays ●6 G17, Diagram 11. Black makes a considerable gain by capturing the two W

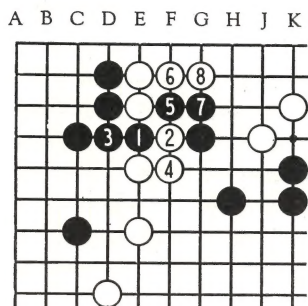


Diagram 10

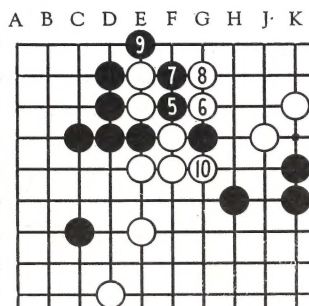


Diagram 11

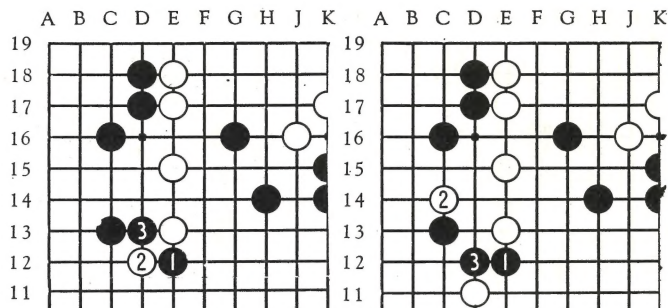


Diagram 12

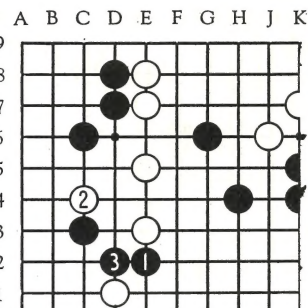


Diagram 13

stones and keeps sente, as W must play ●10. However, B need not hurry to play in this area and should seek larger plays first. W does make a partial gain from this line as B's sphere of influence in the center is weakened with ●10.

A B play at H16, instead of ●1 of Diagram 10, is also a feasible continuation at this point. This B play prevents W from connecting and B's strategy will be to attack the W stones along the left side. It is difficult to say which would be the ideal point, but it would be in the neighborhood of D9.

At the present stage of the game the severe attack of Diagram 12 can be met by capturing ●1 in a ladder. However, after B extends from the lower right corner with a play near K4 this becomes a very strong play. If W makes the poor play at ●2, Diagram 13, B should immediately answer at ●3. B may follow this up with the tactics of Diagrams 11 and 10.

(To be continued in future issues.)

